

THE ST. JOHN STAR



French Hand-Made Gowns for Diminutive Young Women

ONE day last summer, as a somewhat pious sermon was dragging to a close, a quaintly bonneted head, all lace and bows and bunches of rosebuds, kept peeping above a high pew, to the distraction of the feminine portion of the congregation. Very wise and sweet was the brown-eyed, golden-crowned lassie within that fascinating poke; but, if truth be told, it was the bonnet, and not the child, that caught the wandering eye of every woman in that hushed sanctuary.

Paris, it said as plainly as if labeled with the name of some great French milliner. Nothing quite so cunning could ever be evolved anywhere but in a city where the babies romp quite unconcernedly in the most fragile, elaborate hand-made gowns, topped with bonnets and hats simply irresistible.

The best-dressed children in the world are the French little ones—the best, because the most daintily and artistically. Wear and tear, charmingly combined in unusual and attractive ways with lace, insertion and the most exquisite hand embroidery.

Nearly all these dainty little dresses have a sash or rosette or knot of soft ribbon—white, pink or blue—put on in an indescribably French manner. Many of the very sheer ones are worn over a simple silk or lawn slip—generally some soft shade of pink or blue.

Indeed, it is not unusual to see French children of the better classes playing vigorously in the parks dressed as an English or American little one would be for a dancing class or party. Nor is this because the gowns are so much cheaper than with us. When bought in the shops they are expensive even in Paris—100 francs being the cheapest, soaring to 300 when real lace is used.

As for the hats and bonnets, they are the funniest, loveliest, quaintest headgear imaginable. Many of them are entirely of lace; others, dear little old-fashioned pokes that make the loveliest of pictures. Tucked away on almost all of them are bunches of tiny rosebuds, primroses or other artificial flowers.

If mother fancies are not always equal to buying these French hand-made garments, mother ingenuity will easily find a way to copy them at quarter the prices charged in the shops. Fascinating little dresses and bonnets may be easily made at home. Indeed, there is no more delightful sewing to have on hand than a dainty bit of white work for adorning the cherished small daughter.

All that is wanting, usually, is the model to copy. This want is amply supplied in the charming little gowns straight from Paris shown to-day—gowns that illustrate every point which will mark the well-dressed child this coming summer.

Even the babies show the Empire influence in quaint, short-waisted frocks; but this is not to the exclusion of the exaggeratedly long-waisted effects, which maintain their long-continued popularity.

Could anything be more fascinating than the poke-bonnet girlie of the upper left-hand corner, in her dress of sheerest, hand-embroidered handkerchief linen, trimmed with narrow Valenciennes insertion, three-quarters of an inch wide, with lace edging to match? The pin-tucks are run by hand, and a soft pink sash outlines the waist. The bonnet is of hand-embroidered linen, with pink band and ties.

Very simple, but in very good style, is her small companion dressed with her long-waisted frock of hand-embroidered fine linen and a floppy, big-crowned, daisy-trimmed hat to match. This model could be easily and cheaply copied by using lengths of wide embroidery. The back is made exactly like the front.

A cunning Empire baby is she of the jumping rope, with her soft, sheer handkerchief linen frock, over pink silk. The tiny tucks are run by hand, while a somewhat intricate trimming is of baby Irish insertion and lace, with a fetching little knot of soft pink ribbon the shade of the roses on the broad-brimmed hat.

Valenciennes lace or embroidery would be equally good for this gown, and much cheaper.

The young balloon-flier wears a simple model of hand-embroidered linen, tucked most attractively. Blue satin ribbon is used on the shoulders, sash, and is combined with two pink rosebuds on the floppy picture hat, with tucked trim.

The next frock, of deep swiss embroidery, is given the Empire touch by the way soft satin ribbon is laced through the embroidery neck ruffle.

Very new and very stylish is the last gown, with its horizontal pin-tucks, straggled by Valenciennes in-

sertion, running to the bottom of the fully ruffled skirt. The insertion is lace for a few inches at the bottom of the slightly bloused waist to allow the sash ribbon to be drawn under it.

With this gown is worn a high-crowned poke bonnet with a full, ruffled brim of lace and insertion.

While these child's costumes are far too elaborate for the prudent Anglo-Saxon mother to countenance much romping in them, they are just the thing to make at once, to be in readiness for some St. Valentine or birthday children's party.

Handkerchief Notes

HANDKERCHIEFS have a fashion as well as every thing else. There are women who would never carry anything more elaborate than a hemstitched, monogrammed linen affair, even to the nuptial altar; but for those who are less conservative the dealers this year have a very attractive-looking. Colored hand-

kerchiefs strew the counters, and though their popularity is liable to be fleeting, they are pretty for a time, and most handkerchiefs are but a transitory possession.

One of the most striking colored handkerchiefs has a fine dark blue linen centre and a white linen border plentifully strewn with dark blue polka dots. For the most part, however, the centres are white and the borders of pink, blue, lavender or red. The new pink shades seem specially popular.

Little polka dots of linen set on to a plain white linen handkerchief and hemstitched all round are among the new things seen. Sometimes handkerchiefs are hemstitched in scallops. The effect is not bad, but hardly worth the trouble entailed.

Handkerchiefs upon which a design has been "picked" are very beautiful. This picking is done with a pin made for the purpose, and consists of drawing threads at certain intervals until a butterfly, bow-knot or flower is formed of the fine linen network. The work must of necessity be extremely tedious, and the prices are, consequently, high.

Valenciennes lace is as popular among handkerchiefs as upon everything else. Charming little affairs are made of the sheerest linen with several rows of Valenciennes insertion set into the border and an edge of the same delicate lace.

Princess Styles in Greater Vogue Than Ever in Paris

PRINCESS gowns are prettier and more fashionable than ever in Paris. Slender women of all ages have them built of liberty satin, panne velvet and broadcloth for evening wear, and the favorite ball gown of the debutante is a princess effect in tulle or muslin.

These gowns are a bit difficult of construction, and should not be attempted by the home dressmaker unless she is very sure of her own skill, and has some one to help her. After the first fitting the draping must be done upon the figure, and cannot be managed single-handed.

Last year's gowns may be remodeled upon this year's lines with a little study and care. The new princess gown has a lining of tulle or satin, made with a separate, perfectly fitting circular skirt, and a boned bodice, fastened in the back, the two being joined at the waist line by a flat seam. If the dress is to be of a fluffy nature, this foundation has several full chiffon ruffles on the skirt; but if it is to be

lace, lined with chiffon to match the gown, terminating at the elbow in fluffy lace ruffles. Velvet bands hold the lace in place, and upon them are the graceful tasseled ends. This model might also be attempted by the home dressmaker, if she is willing to give the attention to detail in the trimming that is necessary to insure its beauty.

Novelties in Purses

GIRLS nowadays are not satisfied with the stiff, conventional purses that their mothers have always carried. The monotony of the ordinary pocketbook seems to have got on their nerves, so they have devised all sorts of ways in which to vary it.

One new purse is a little leather affair, which can be fastened to one's belt, like a watch fob, and it has become very popular because it is so hard to lose. It opens out like a man's wallet; that is, you can fold your bills up inside. Then there are little compartments for nickels, dimes and quarters, so that, notwithstanding its tiny size, when rolled up, you can really carry quite a good deal of money in it.

Another new purse is a knitted bag of variegated hues. This, too, will hold quite a good deal of money, both bills and change, in addition to a handkerchief, several samples of dress goods, car tickets, and all the important papers that girls love to carry around with them.

But the most curious of all is the purse in the hands of her umbrella. The top of the umbrella opens by means of a spring, disclosing a tiny receptacle for nickels and dimes. You just can't imagine anything more cute. Along the same line are the little leather folders, in which she now carries her car tickets. But these are not purses themselves, for she carries her folder inside her purse. Blessed be the man that invented the folders, for without his aid she would surely have got her car tickets most sadly mixed up with her important papers.

Coats for Little Girls

SOFT bengalines, velvets, velveteens, velours and cloth are used for little girls' coats. When chosen in a dark or neutral color they are more useful.

Velour with a pressed line stripe in gray, biscuit, brown, blue or wine color makes a charming coat for a child. Buttons enamelled to match the velour give an extremely pretty finish.

Velvet coats are often trimmed with both lace and fur, but the effect is a bit elaborate for a little tot. A coat trimmed with collar and cuffs of ermine, white fox, chinchilla or beaver is really prettier.

One lovely little cloth coat is of a delicate pastel blue, with a frogging of blue braid, a little military shoulder cape, and collar and cuffs of sealskin. This military aspect is liked almost as much for the small girl as for her big sister.

Red is always pretty for a child's coat, providing the youngster's coloring will stand it. A touch of black is liked on these red coats this year. It appears on the throat, perhaps on the sleeves, and the buttons are of black velvet.

Many of the children's coats have capes, and a little triple cape, shaped to lie smoothly, with a ripple at the shoulders, makes a charming addition to a coat of white broadcloth or cheviot. A touch of black velvet is liked for these white coats also.

Strapping, stitching and a bit of hand embroidery are used as trimming for many of the little girls' coats. Braiding is seen occasionally, but not upon the best models.

Children look very cunning in fur coats, and some very attractive models are seen in caracul and an imitation caracul in brown, white or gray. These little coats all have tiny muffs to match.

The evening coat fad has extended to the children, and the little lady who goes to dancing school or to a children's party will have a charming little cloak in one of the cape effects to wear over her fluffy frock.

One of these party cloaks is a peach pink chiffon broadcloth, lined with pink satin. It is made with a yoke, and has a satin hood to be pulled up over the wearer's head. The fastening is a cord and tassels.



built upon clinging lines, there is a single narrow ruffle on the skirt.

A pretty model in silk muslin has ruffles of the same edged with narrow velvet ribbon. A garland of velvet rosettes borders the neck, and a long panel, embroidered with beads and chenille, extends from neck to hem of the gown both in back and front.

A dress on this order could be built at home if you have an old silk muslin whose skirt is draggled, but whose body and lining are in good condition. If it is impossible to match the material, get net or tulle of the same color, and make your ruffles and panel foundation of it.

Arrange the ruffles on the skirt with the top one extending all the way round. The bertha is a shaped affair, with a series of ruffles upon it. Make the velvet rosettes of velvet cut on the bias and see that they match the velvet edging on the ruffles and the chenille used in your embroidery. Embroider in a big splashy design and seed the background with gold beads.

A classic princess gown, which is really a fitted Empire, is made of liberty satin, and trimmed abundantly with panne velvet and little tassels that match the material in color. There is a shaped band of the velvet across the bottom of the skirt and a velvet bolero.

Classic drapery is taken from the back and crossed in front, thus forming a series of Vs and the draped shoulder effect. The sleeves are transparent affairs of creamy